

Please complete and return the following questionnaire for our reference file on May Show artists.

FULL NAME: Margaret McCann

DATE AND PLACE OF BIRTH: Feb. 15, 1957
Cleveland Ohio

CATEGORY/PRIMARY MEDIA: oil painting

ART TRAINING (Schools, Scholarships, etc.):

PRESENT POSITION Art Instructor,
Saint Mary's College, Rome Campus
Trinity College (Hartford), " "
John Cabot International College
Visiting Critic - RISD, Rome Campus
Cornell U., " "

Yale School of Art, MFA 1985
N.Y. Studio School of Drawing, Painting & Sculpture, 1982-83
Washington U. in St. Louis, BFA 1979
Yale at Norfolk 1980
(Interlochen Summer Program 1977 & 1978; Cleve. Hts. High School 1972-75)
EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN (include location and year):

1988 "Am. Figurative Painters in Rome", Tyler Sch. of Art, Rome Campus
1987 One person show, Rhode Island School of Design, Rome Campus
1987 "Fulbright Painters", RISD, Rome
1985 Group show, Sharon Art Gallery, Sharon, CT
1985 Yale MFA Thesis Show
1981 Group show, DRG Gallery, St. Louis.
COLLECTIONS THAT NOW INCLUDE YOUR WORK:

Alan Shestack, Director, Boston Museum of Fine Arts
Giorgio Barani, Rome
Christian Scheel, Vienna

AWARDS:

1989 Ingram Merrill Foundation Grant
1985 Fulbright-Hays Fellowship to Italy
1985 Finalist, Alice Kimball Travelling Grant, Yale
1982 Fellowship to The Slade (declined), Studio School
1975-79 McMillan Award, G. Goetch Award, Wash. U.

We would appreciate having a statement about your philosophy and work as an artist—either general or something specific about the piece(s) selected for this year's May Show to aid us in the preparation of gallery talks and in the release of publicity materials. For more space, use the back of this sheet.

The title "Daphne" refers to the Greek myth in which Daphne's father, Peneus, changes her into a tree (upon her request for help) in order to escape the clutches of the pursuing Apollo. In this "much later" version Daphne is reduced to the remains (wood) of her former self (a tree) which is bound with cloth that assumes her original form. She stands in a corner near a slightly ajar door whose dwarfed size suggests a "wonderland" scale of things, a disorienting place. Although she appears somewhat crucified due to the cross form of the wood, her posture is more a proud than a pained one — she apparently doesn't mind the eventual banality her sacrifice led to. The image I hope makes and ironic, humorous and perhaps anxious, statement about being rather than a cynical one, although of course viewers may respond as they wish. I aspire to paint with oils in the fullest range of its possibilities within a contemporary idiom.